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MRS. G. M. DEWEY. "I have an old-fashioned bedstead with which I am unwilling to part, because of associations connected with my childhood. It is of walnut of the style of twenty years ago, which to me now, with the later styles in vogue, is very homely. I have become accustomed to looking to the HOME WORKSHOP for hints in regard to furnishing and decoration, and I have bethought me that through it, I might have suggested some treatment by which my pet bedstead might be given a more artistic effect. Can you tell me what I could do with it?" A late and pleasing fancy is to drape bedsteads; and it is a convenient method by which an old-fashioned bedstead, or one of objectionable style, may be modernized or rendered artistic. In the first place we would advise you to have your bedstead scraped and painted ivory white or some delicate color, pale shrimp pink, or pale turquoise blue, drab, or pale fawn for instance. Have some varnish mixed in the paint, and varnish when dry to give it the enamelled effect; and paint all the ornamental portions, mouldings, and beadings in gold. The best effects in this enamel-like painting are in white. Cover the front of the head-board, and the front and back of the foot board, with a piece of stout unbleached muslin or other strong cloth, cut to fit within the moulding at the edge, and tack to the piece of cloth, two or three thicknesses of cotton wadding, and baste on the outside a pleasing pattern of cretonne, confining the wadded piece to the head and foot board with small tacks; and then apply worsted furniture beading with brass-headed tacks. Festoon a width of cretonne around the top of these wadded pieces, within the moulding, and at each corner knot a tasseled cord. Festoon, also, a width of the cretonne on the side rails and across the foot of the bed, and this festooning may head a valance of the cretonne. Thus treated an old-fashioned bedstead becomes an artistic and attractive piece of furniture. You could have a very pleasing chamber, if, *en suite* with the bedstead, you have a cretonne covered toilet-table, made after designs suggested heretofore in the HOME WORKSHOP, a cretonne covered workstand, cretonne curtains, a Turkish lounging chair and a sewing chair upholstered in the cretonne. Fashionable upholsterers are using silk-faced printed sateen for covering and draping bedsteads and other pieces of furniture. It is an admirable plan for making something elegant of something homely or simple.

ALICE F. MORTON. "A friend of mine, a gentleman from the East, tells me he has seen wooden chopping bowls painted on the concave side used as ornamental plaques. The idea seems so queer that I imagine he is only playing upon my credulity. Thus I have decided to appeal to the HOME WORKSHOP to know if, indeed, chopping bowls are used for ornamental purpose with you. They seem to me too clumsy for plaques, but perhaps they represent a 'fad' of the moment, and are reckoned among things æsthetic." Your friend was correct in his statement in regard to wooden chopping bowls used as plaques. They are somewhat clumsy it is true, but when the concave side shows a cleverly painted landscape, a marine view, a genre sketch, or a study in still life, with the rim gilded, they are by no means very homely ornaments for the wall. We have in mind a waterscape of no small merit, done in a chopping bowl by a young lady who has had meagre opportunities for the study of painting, but we would advise any one inclined to undertake a study of the kind to be very careful about the drawing, as the convex surface must interfere more or less both with the perspective effects and the lines running out to the sides. The marine view on the plaque referred to was successfully done, although it may have been a *coup de grace* with the artist. One not very proficient in drawing would do better, doubtless, in a study of flowers on one of these concave plaques. We would also say to our correspondent that the objectionable clumsiness of the wooden bowl of which she speaks, can be avoided in using a porcelain plaque, although in this she would sacrifice the charm of novelty that certainly has part in the wooden plaque.

JANE L. BREMER. "Will you tell me of what materials and how are made the tufted comforters, or cosies, that are now sometimes used for winter bed-spreads. I live remote from large cities and have little chance to learn much about the pleasing 'expedients' of which you speak that some ladies resort

to, to lend an air of elegance or refinement to house-furnishing. Beside, I reside in a harsh climate, and wadded bed-spreads are desirable." The tufted comforters, otherwise called cosies, are made of plain and printed cheese cloths, crinkled gingham, and furniture prints. Two yards square is a good size to have them. A set of quilting frames to stretch them in, is a *sine qua non*. Sew up the breadths and folding them together across the width, baste one end and the under half firmly to the tape or band tacked on the frame. Lay on from three to four pounds of cotton batting, taking care in unrolling the batting not to tear it, and being careful in laying it on the muslin to have it of even thickness all over. After laying on the batting, with the assistance of a pair of friendly hands, draw up the over-half of the muslin, and baste firmly to the under half, which is basted in the frame. The frame should be secured at the corners with cast-iron screw clamps. The comforter basted in, have in readiness a hank of Germantown, Saxony or zephyr wool in some delicate and tasteful color, and cutting the hank where tied, strip off about a dozen strands, and cutting from the bunch pieces about one and a half inches long, with a large needle and coarse, strong thread, take stitches at distances of about five inches apart, leaving ends of the thread sufficiently long to tie in the tuft or tassel of wool, and with sharp scissors shave the tufts of wool so that they look like soft buttons. Let the second row of tufting come just between the buttons of the first, and so on alternately all over the cosy. When finished, rip from the frame, turn in the edges of the muslin, baste and then overcast the edge in stitches half an inch apart and half an inch deep, with the wool. A pretty trimming is a flounce of the muslin with a hem laid under a row of feather-stitch embroidery; and some ladies trim their cosies with a flounce of wide lace. A charming cosy for a young lady's bedroom is of ciel-blue cheese-cloth, tufted with white zephyr and trimmed with white lace; a second equally pretty one is of printed cheese-cloth in red design on white grounding, tufted with red wool, and trimmed with a white flounce embroidered in red; and a third cosy is of crinkled gingham, tufted with pink wool, and trimmed with a flounce of Alsace lace. This lace is among the recent industries of American ladies. It is made of Barbour's flax thread.

MANY a lady is in a quandary when selecting draperies, furniture and decorative articles, for the reason that it is very difficult to know exactly how certain things will look together, each individual article being what she desires if they will make a harmonious whole. Shephard Knapp & Co. have found a way to obviate this by fitting up a hall, dining room, reception room and parlors with some of their handsomest goods in a very artistic style. An excellent effect is obtained in the parlors by draping the walls with silk damask, while the reception room is warmed and brightened by draperies of silk plush, on the walls and mantel, and at the windows.

The friezes and ceilings were most beautifully done by the Linspar Co. Large mirrors reflected beautiful pictures and bric-a-brac of all sorts; there were onyx tables, brass cabinets and easels, that were enough to fill a woman's soul with envy, a handsome parlor lamp, lavishly trimmed with ostrich feathers, and elegant furniture upholstered in various materials and designs. Here one could study effect so as to avoid that repenting at leisure which is so often the result of buying—as well as marrying—in haste.

An excursion through this immense house reveals a stock that is unusually well selected, and sold at remarkably low figures; there are goods here to please any buyer, no matter what the length of his purse. Their European buyer has selected some very taking designs and elegant fabrics fit for the millionaire's home, while the display of domestic goods has scarcely a rival. The silk velour portieres ranging in price from \$75 to \$250, are rich and heavy; if less expensive material is desired, there is a double-faced velour which comes in all the new art shades; that of apple green being the favorite.

Chenille curtains in the new shades to match the furniture, there are, and every variety of lace curtain; in short, everything that the most fastidious could desire. Some especially beautiful curtains were embroidered with silk and gold on old rose, pale blue, and ivory grounds; some with tiny spray of flowers in Pompadour colorings, others with a bold design in sober shades.